



The Complete
Marches of
JOHN PHILIP SOUSA

VOL. 3 No. 46

THE
TRITON
MARCH
[1892]

FULL ♀ SCORE

AS PERFORMED BY
“THE PRESIDENT’S OWN” UNITED STATES MARINE BAND

March, “The Triton” (1892)

The musical revisions and the abundance of titles given to this composition have resulted in music confusion. In spite of all efforts to make it popular, it was a multiple flop.

Included in *Evening Pastime*, the 1879 collection of solos arranged by Sousa for violin and piano, was a short march by J. Molloy called “The Triton.” This was published by J. F. Shaw of Philadelphia.

The composition grew from a simple arrangement to a march in 1892 when a second Philadelphia publisher, J. W. Pepper, entered the scene. Sousa added two more melodies to his original arrangement, and the new version was published for band as “The Triton Medley March.” Whether or not these two additional melodies are Sousa’s is not known.

Pepper published an edition for piano as “Triton March” in 1896 and then confused the public by publishing the same composition under a different title, “Souvenir.” “Souvenir” was distributed free at a music exposition; hence its new title.

The confusion was compounded in 1900 when still another version was published as “Paris Exposition.” It was in the first issue of Pepper’s new periodical, the *Piano Music Magazine*. This version had been altered by an arranger who changed the last two sections from 6/8 to 2/4 rhythm and omitted a da capo repeat.

By this time, Sousa was publishing with a third Philadelphia firm, John Church, who apparently avoided the march. The persistent Pepper was not yet finished, however, for he republished the march for piano as “The Triton Two-Step” in 1906. After this failed, he capitulated.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 90. Used by permission.

Editorial Notes

Throughout Sousa’s career as a conductor, he often altered the performance of his marches in specific ways without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably from cornetist Frank Simon. Many of the marches in this volume of “The Complete Marches of John Philip Sousa” were staples in Sousa’s regular concert repertoire and were included in the “Encore Books” used by the Sousa Band. A complete set of his Encore Books resides in the U.S. Marine Band Library and Archives and are referenced extensively by the Marine Band not only as a guide for some of Sousa’s special performance practice, but also to ascertain the exact instrumentation he employed in his own performances of his marches.

“The Complete Marches of John Philip Sousa” appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Where instruments are added to the original orchestration, it is guided by the additional parts Sousa sanctioned in his Encore Books where applicable or based on these typical doublings. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa’s musicians or changes modeled on the customary practices of “The March King.”

The musical decisions included in these editions were influenced by the work of several outstanding Sousa scholars combined with many decades of Marine Band performance tradition. These editions would not be possible without the exceptional contributions to the study of Sousa’s marches by Captain Frank Byrne (USMC, ret.), Jonathan Elkus, Colonel Timothy Foley (USMC, ret.), Loras Schissel, Dr. Patrick Warfield, and “The March King’s” brilliant biographer, Paul Bierley.

Performance practices that deviate from the original printed indications are described below and appear in [brackets] in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked

with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.

Introduction (m. 1-4): The cymbals may either choke or let ring the opening note of this intro, and percussion re-enters with an added accent in m. 3 before all voices relax the dynamic a bit to forte.

First Strain (m. 5-20): The accents on downbeats every four bars are important, but should not be overdone. After an eight measure interlude from m. 21-28 at a softer dynamic, there is a reprise of the first strain material beginning in m. 28 and a codetta from m. 41-44 that should be played at a strong fortissimo dynamic.

Trio (m. 45-62): The first part of this two-strain trio is melodically led by the cornets, alto clarinet, bassoon, tenor saxophone, and euphonium. Clarinets join the flutes and oboe with the decorative material. Cornets may tacet first time through m. 45-52 and then join in for the second time to provide some variety. All other instruments should play both times as written. Some dynamic contrast is added to the second part of the trio from m. 55-62; the first time may be played mezzo-forte without cymbals and the second time fortissimo with added percussion accents.

Da Capo (m. 1-44): This march returns to the beginning and is played through to the marked Fine at m. 44 with the same inflections as the first time.

Medley March

THE TRITON

1

Full Score

(1892)

JOHN PHILIP SOUSA

Musical Score for THE TRITON (1892) by John Philip Sousa

The score consists of two systems of music, each containing nine staves of musical notation. The instruments listed on the left side of the score are:

- Flute/Piccolo
- Oboe [altered 2nd Clarinet]
- E♭ Clarinet
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- E♭ Alto Clarinet [altered E♭ Cornet]
- B♭ Bass Clarinet [E♭ Bass]
- Bassoon [Baritone]
- E♭ Alto Saxophone [altered E♭ Clarinet]
- B♭ Tenor Saxophone [Baritone]
- E♭ Baritone Saxophone [B♭ Bass]
- E♭ Cornet [optional]
- Solo B♭ Cornet
- 1st B♭ Cornet
- 2nd & 3rd B♭ Cornets
- 1st F Horn [E♭ Alto]
- 2nd F Horn [E♭ Alto]
- Baritone
- 1st & 2nd Trombones [B♭ Tenors]
- Bass Trombone [B♭ Bass]
- Tuba [E♭ Bass]
- Drums

March Tempo.

The score includes measure numbers 2 through 9 above the staff lines. Measure 2 starts with a dynamic of ***ff***. Measures 3 and 4 start with ***f***. Measures 5 and 6 start with ***f***. Measures 7 and 8 start with ***f***. Measure 9 starts with ***ff***.

THE TRITON
Full Score

2

10 11 12 13 14 15 16 17 18

Flt./Picc.

Oboe

E \flat Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E \flat Cor.

Solo B \flat Cor.

1st B \flat Cor.

2nd & 3rd B \flat Cors.

1st Hrn.

2nd Hrn.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

THE TRITON

Full Score

3

Flt./Picc. [mf sub.]

Oboe [mf sub.]

E♭ Clar. [Play lower notes] [mf sub.]

1st Clar. [mf sub.]

2nd Clar. [mf sub.]

Alto Clar. [mf sub.]

Bass Clar. [mf sub.]

Bssn. [mf sub.]

Alto Sax. [mf sub.]

Ten. Sax. [mf sub.]

Bari. Sax. [mf sub.]

E♭ Cor. [mf sub.]

Solo B♭ Cor. [mf sub.]

1st B♭ Cor. [mf sub.]

2nd & 3rd B♭ Cors. [mf sub.]

1st Hrn. [mf sub.]

2nd Hrn. [mf sub.]

Bar. [mf sub.]

1st & 2nd Trbns. [mf sub.]

B. Trbn. [mf sub.]

Tuba [mf sub.] Triangle

Perc. [mf sub.]

THE TRITON
Full Score

4

28 29 30 31 32 33 34 35

Flt./Picc.

Oboe

[loco]

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

Bssn.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st Hrn.

2nd Hrn.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

THE TRITON
Full Score

5

36 37 38 39 40 41 42 43 44

Fine

Flt./Picc.

Oboe

E♭ Clar.

1st Clar.

2nd Clar.

Alto Clar.

Bass Clar.

Bsns.

Alto Sax.

Ten. Sax.

Bari. Sax.

E♭ Cor.

Solo B♭ Cor.

1st B♭ Cor.

2nd & 3rd B♭ Cors.

1st Hrn.

2nd Hrn.

Bar.

1st & 2nd Trbns.

B. Trbn.

Tuba

Perc.

THE TRITON
Full Score

6

45 46 47 48 49 50 51 52

TRIO.

Flt./Picc. Oboe E♭ Clar. 1st Clar. 2nd Clar. Alto Clar. Bass Clar. Bssn. Alto Sax. Ten. Sax. Bari. Sax.

E♭ Cor. Solo B♭ Cor. 1st B♭ Cor. 2nd & 3rd B♭ Cors. 1st Hrn. 2nd Hrn. Bar. 1st & 2nd Trbns. B. Trbn. Tuba Perc.

Triangle

THE TRITON
Full Score

7

53 54 55 56 57 58 59 60 61 62 D.C.

Flt./Picc. [2.] 53 54 55 56 57 58 59 60 61 62 D.C.
Oboe [mf], ff
Eb Clar. [mf], ff
1st Clar. [mf], ff
2nd Clar. [mf], ff
Alto Clar. [mf], ff
Bass Clar. [mf], ff
Bsns. [mf], ff
Alto Sax. [mf], ff
Ten. Sax. [mf], ff
Bari. Sax. [mf], ff
Eb Cor. [2.] 53 54 55 56 57 58 59 60 61 62 D.C.
Solo Bb Cor. [mf], ff
1st Bb Cor. [mf], ff
2nd & 3rd Bb Cors. [mf], ff
1st Hrn. [mf], ff
2nd Hrn. [mf], ff
Bar. [mf], ff
1st & 2nd Trbns. [mf], ff
B. Trbn. [mf], ff
Tuba [mf], ff
Perc. Drums [mf], ff [Cyms. 2nd X only] [>] 2nd X [>] 2nd X [>] 2nd X [>] 2nd X

Medley March
THE TRITON

Flute/Piccolo

(1892)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for Flute/Piccolo. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The first staff begins with dynamic ***ff***. Measures 8 through 21 show various rhythmic patterns with dynamics ***f***, ***mf sub.***, and ***f sub.***. Measure 29 starts with a dynamic ***[>]***. Measures 35 through 41 show a continuation of the rhythmic patterns with a dynamic ***[ff]***. Staff 42 is labeled "Fine" and "TRIO." It includes slurs and grace notes, with dynamics ***p*** and ***tr.***. Staff 49 starts with a dynamic ***tr.*** and includes slurs and grace notes, with dynamics ***[mf]-ff***. Staff 56 starts with a dynamic ***tr.*** and includes slurs and grace notes, with dynamics ***1.*** and ***2.*** followed by ***D.C.***.

Medley March THE TRITON

Oboe

[altered 2nd Clarinet]

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for Oboe (altered 2nd Clarinet). The key signature is one flat, and the time signature is common time (indicated by '6'). The score begins with a dynamic of ***ff***. Measures 1-7 show a rhythmic pattern of eighth and sixteenth notes. Measure 8 starts with a dynamic of ***f***. Measures 15-21 continue the rhythmic pattern with dynamic ***mf sub.***. Measures 22-29 show a more complex rhythmic pattern with dynamic ***f sub.***. Measures 35-41 show a rhythmic pattern with dynamic ***ff***. Measures 42-48 begin a **Fine** section, followed by a **TRIO.** section. The **TRIO.** section includes dynamics ***p***, ***tr.***, and ***mf-ff***. Measures 49-56 conclude the piece with a dynamic of ***ff***. The final measure is labeled **D.C.** (Da Capo).

Medley March
THE TRITON

E♭ Clarinet

(1892)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Clarinet. Staff 1 starts with dynamic ff and changes to f at measure 10. Staff 2 begins at measure 8. Staff 3 begins at measure 15, with instructions [Play lower notes] and mf sub. Staff 4 begins at measure 22, with dynamic f sub. and [loco]. Staff 5 begins at measure 29. Staff 6 begins at measure 35, with dynamic ff. Staff 7 begins at measure 42, with dynamics p and tr. Staff 8 begins at measure 49, with dynamics [mf]-ff and tr. Staff 9 begins at measure 56, with dynamics tr. and D.C.

8

15 [Play lower notes]

22 [loco]

29

35 [ff]

42 Fine TRIO.

49 [mf]-ff

56 1. 2. D.C.

Medley March
THE TRITON

1st B \flat Clarinet

(1892)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for 1st B-flat Clarinet. Staff 1 starts with a dynamic ff and changes to f at measure 18. Staff 2 begins at measure 8. Staff 3 begins at measure 15, with a dynamic mf sub. Staff 4 begins at measure 22, with a dynamic f sub. Staff 5 begins at measure 29. Staff 6 begins at measure 35, with a dynamic ff. Staff 7 begins at measure 42, with dynamics p and tr. Staff 8 begins at measure 49, with dynamics tr, 1., 2., and mf ff. Staff 9 begins at measure 56, with dynamics tr, 1., 2., and D.C. The music includes various performance markings such as slurs, grace notes, and dynamic changes.

Medley March
THE TRITON

2nd B♭ Clarinet

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for 2nd B♭ Clarinet. The key signature changes frequently, including G major, F# major, E major, D major, C major, B major, A major, G major, F# minor, and E major. The time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as *ff*, *f*, *mf sub.*, *f sub.*, and *[ff]*. Performance instructions like *Fine*, *TRIO.*, *tr.*, and *D.C.* are also present. Measures 1 through 21 are shown in the first two staves. Measures 22 through 35 are shown in the next three staves. Measures 36 through 41 are shown in the fifth staff. Measures 42 through 48 are shown in the sixth staff. Measures 49 through 56 are shown in the seventh staff.

Medley March
THE TRITON

E♭ Alto Clarinet
[altered E♭ Cornet]

(1892)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Alto Clarinet. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Measure numbers are provided at the beginning of each staff: 1, 7, 14, 21, 28, 35, 42, 49, and 56. Measure 42 includes dynamic markings 'Fine' and 'TRIO.' with a 'p' dynamic. Measures 49 and 56 include endings 1 and 2, with dynamics '[mf]-ff' and 'D.C.' respectively. The music features various performance techniques such as slurs, grace notes, and dynamic markings like 'ff', 'f', and 'mf sub.'

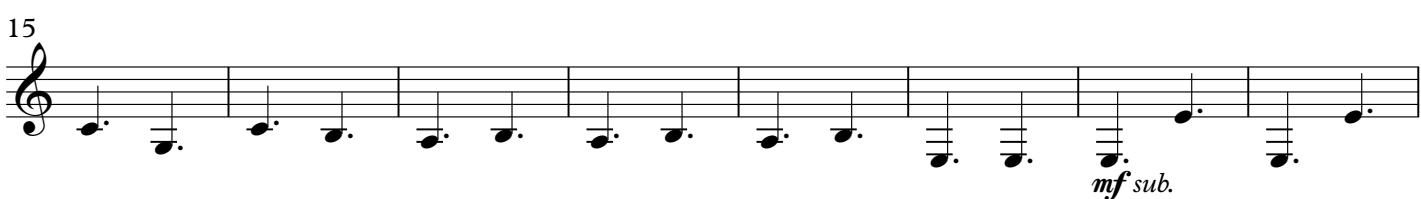
Medley March
THE TRITON

B♭ Bass Clarinet
[E♭ Bass]

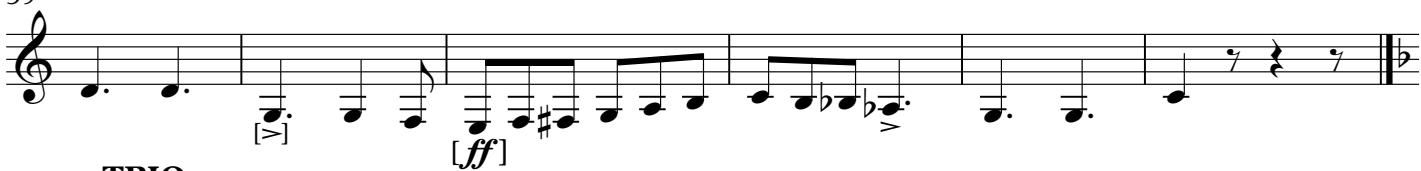
(1892)

JOHN PHILIP SOUSA

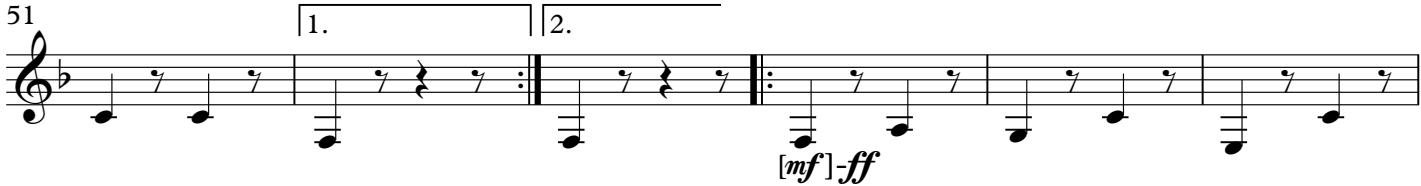
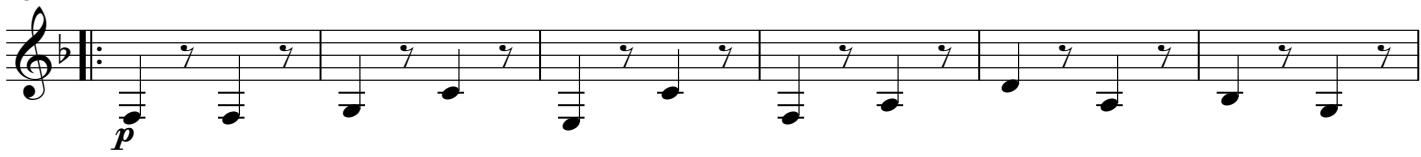
March Tempo.



Fine



TRIO.



1. 2. D.C.

Medley March
THE TRITON

Bassoon
[Baritone]

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score for Bassoon (Baritone) of "Medley March THE TRITON" by John Philip Sousa is presented in eight staves. The key signature is B-flat major (two flats). The time signature is 6/8 throughout. The score includes dynamic markings such as *ff*, *f*, *p*, *mf sub.*, and *ff sub.*. Articulation marks like accents and slurs are used to indicate performance style. Performance instructions include "Fine", "TRIO.", and "D.C.". Measure numbers 1 through 56 are indicated at the beginning of each staff. The music features a mix of eighth and sixteenth note patterns, with occasional rests and changes in harmonic rhythm.

Medley March
THE TRITON

E♭ Alto Saxophone
[altered E♭ Clarinet]

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the E♭ Alto Saxophone part of 'The Triton' march by John Philip Sousa. The score is in 6/8 time and consists of eight staves of music. Staff 1 starts with a dynamic of ***ff*** and transitions to ***f***. Staff 2 begins at measure 8. Staff 3 begins at measure 15, with a dynamic of ***mf sub.***. Staff 4 begins at measure 22, with a dynamic of ***f sub.***. Staff 5 begins at measure 29. Staff 6 begins at measure 35, with a dynamic of **[*ff*]**. Staff 7 begins at measure 42, with sections labeled **Fine** and **TRIO.**. Staff 8 begins at measure 49, with dynamics ***tr.***, ***1. tr.***, ***2.***, ***[mf]-ff***, and concludes with **D.C.** (Da Capo).

Medley March

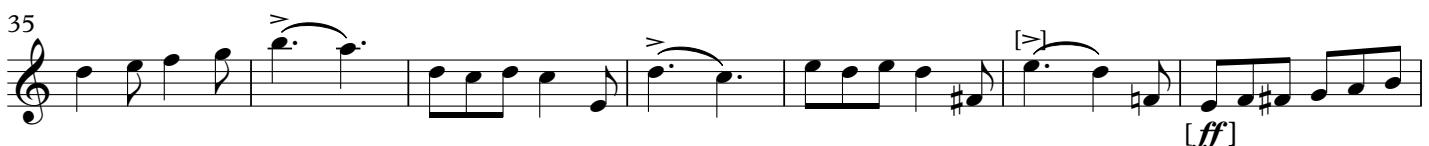
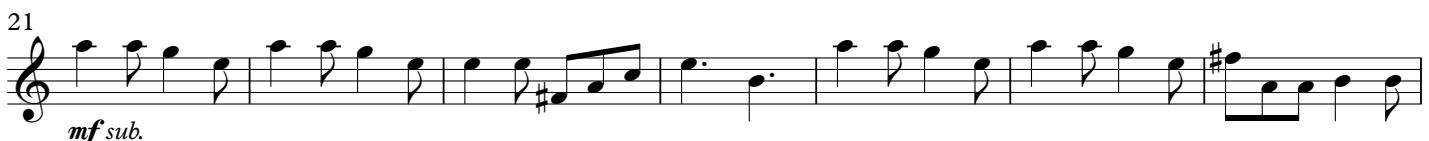
THE TRITON

B♭ Tenor Saxophone
[Baritone]

(1892)

JOHN PHILIP SOUSA

March Tempo.



Medley March THE TRITON

E♭ Baritone Saxophone

(1892)

JOHN PHILIP SOUSA

[B♭ Bass]

March Tempo.



7

Continuation of the musical score. The dynamic changes to ff. The music continues with a steady eighth-note pattern.

15

Continuation of the musical score. The dynamic changes to mf sub. The music features a eighth-note pattern with some eighth-note pairs.

23

Continuation of the musical score. The dynamic changes to f sub. The music features a eighth-note pattern with some eighth-note pairs.

31

Continuation of the musical score. The music features a eighth-note pattern with some eighth-note pairs.

39

Fine

Continuation of the musical score. The dynamic changes to ff. The music concludes with a forte section followed by a rest.

45 **TRIO.**

Continuation of the musical score. The dynamic is p. The music features a eighth-note pattern with some eighth-note pairs.

51

Continuation of the musical score. The dynamic changes to [mf]-ff. The music features a eighth-note pattern with some eighth-note pairs.

57

Continuation of the musical score. The dynamic changes to 1. The music features a eighth-note pattern with some eighth-note pairs.

1. 2. D.C.

Medley March
THE TRITON

E♭ Cornet
[optional]

(1892)

JOHN PHILIP SOUSA

March Tempo.

The sheet music consists of ten staves of musical notation for E♭ Cornet. The key signature is one sharp (F#). The time signature is mostly common time (indicated by '8'). Measure numbers are provided at the beginning of each staff: 1, 8, 15, 22, 28, 35, 42, 49, and 56. Various dynamics and performance instructions are included, such as *ff*, *f*, *mf sub.*, *p*, *[tacet]*, *Fine*, *TRIO.*, *[2nd X only]*, *tr*, *[mf]-ff*, and *D.C.*. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes slurs and grace notes.

Medley March
THE TRITON

Solo B \flat Cornet

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of eight staves of music for Solo B-flat Cornet. Staff 1 (measures 1-7) starts with a dynamic ff and a tempo marking of March Tempo. Staff 2 (measures 8-14) shows a transition with a key change to G major. Staff 3 (measures 15-37) continues in G major with dynamics mf sub. and f sub. Staff 4 (measures 38-41) shows a return to E major with a tempo change to Fine [tacet]. Staff 5 (measures 42-45) begins a Trio section in 2nd X only, marked p. Staff 6 (measures 46-50) leads back to the main key. Staff 7 (measures 51-55) includes dynamics [mf]-ff and tr. Staff 8 (measures 56-60) concludes with a dynamic D.C. (Da Capo).

Medley March **THE TRITON**

1st B♭ Cornet

(1892)

JOHN PHILIP SOUSA

March Tempo.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation with various dynamics, articulations, and performance instructions.

Staff 1: Treble clef, 6/8 time. Dynamics: ***ff***, ***f***. Articulation: **[>]**.

Staff 2: Treble clef, 6/8 time. Measure 8: Dynamics: **[>]**. Articulation: **[>]**.

Staff 3: Treble clef, 6/8 time. Measure 15: Dynamics: ***mf sub.***. Articulation: **[>]**.

Staff 4: Treble clef, 6/8 time. Measure 22: Articulation: **[>]**.

Staff 5: Treble clef, 6/8 time. Measure 28: Dynamics: ***f sub.***. Articulation: **[>]**.

Staff 6: Treble clef, 6/8 time. Measure 35: Dynamics: **[*ff*]**. Articulation: **[>]**.

Staff 7: Treble clef, 6/8 time. Measures 42-43: **Fine** [tacet]. **TRIO.** [2nd X only]. Dynamics: **p**, **(p)**.

Staff 8: Treble clef, 6/8 time. Measures 49-50: Articulation: **1. *tr***, **2.** Dynamics: **[*mf*]-*ff***.

Staff 9: Treble clef, 6/8 time. Measures 56-57: Articulation: **1.**, **2.** Dynamics: **D.C.**

Medley March
THE TRITON

2nd B♭ Cornet

(1892)

JOHN PHILIP SOUSA

March Tempo.

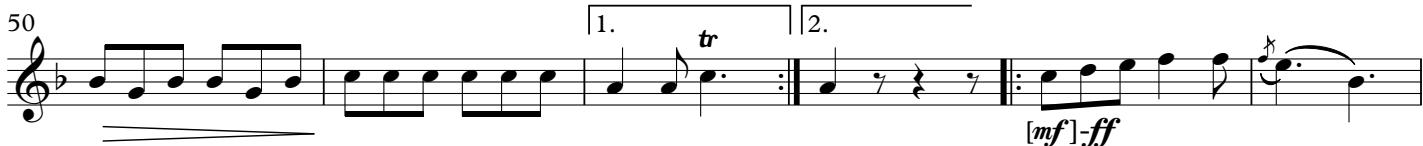


Fine



TRIO.

[2nd X only]



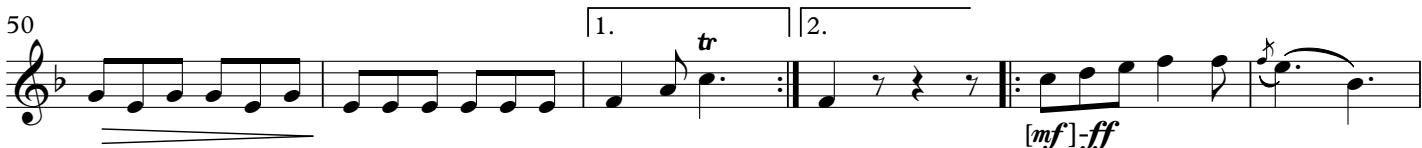
Medley March
THE TRITON

3rd B \flat Cornet

(1892)

JOHN PHILIP SOUSA

March Tempo.



Medley March
THE TRITON

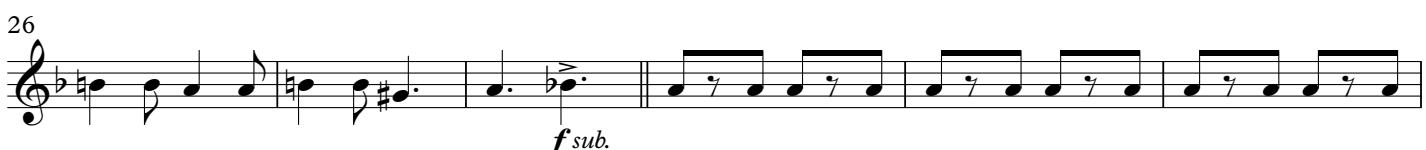
1st F Horn

[E♭ Alto]

(1892)

JOHN PHILIP SOUSA

March Tempo.



Fine

TRIO.



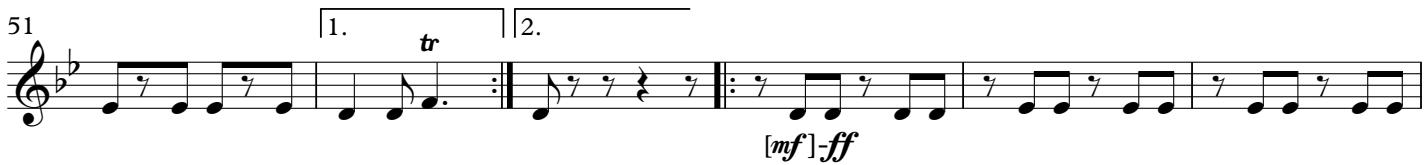
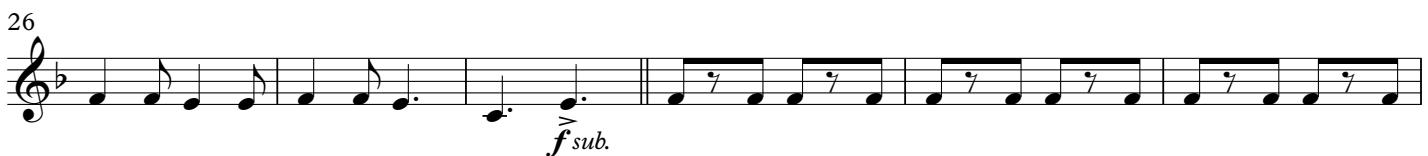
Medley March
THE TRITON

2nd F Horn
[E♭ Alto]

(1892)

JOHN PHILIP SOUSA

March Tempo.



Medley March
THE TRITON

Baritone

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for Baritone. The key signature is one flat, and the time signature is mostly common time (indicated by '8'). The score includes dynamic markings such as *ff*, *f*, *mf sub.*, *f sub.*, *p*, *[mf]*, and *ff*. The score features various musical elements including eighth and sixteenth note patterns, grace notes, and slurs. The first staff begins with a forte dynamic (*ff*). The second staff starts at measure 7. The third staff starts at measure 14. The fourth staff starts at measure 21. The fifth staff starts at measure 28. The sixth staff starts at measure 35. The seventh staff starts at measure 42, with the words "Fine" and "TRIO." above the staff. The eighth staff starts at measure 49. The ninth staff starts at measure 56. Measure 42 includes dynamic markings *p* and a crescendo line. Measures 49-56 include a first ending (1.) and a second ending (2.). The score concludes with a final dynamic marking of *ff* followed by a repeat sign and the instruction "D.C." (Da Capo).

Medley March
THE TRITON

Baritone, T.C.

(1892)

JOHN PHILIP SOUSA

March Tempo.



42 **Fine** **TRIO.**



Medley March
THE TRITON

1st Trombone
[B♭ Tenors]

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score consists of ten staves of music for the 1st Trombone (B♭ Tenors). The key signature is one flat (B♭), and the time signature is common time (indicated by '6/8'). The score includes dynamic markings such as *ff*, [—], *f*, *mf sub.*, *f sub.*, *ff*, *p*, *[mf]-ff*, and *D.C.*. The score begins with a rhythmic pattern of eighth and sixteenth notes, followed by measures 7 through 13, then measure 19, then measures 26 through 33, then measure 39 which concludes with a forte dynamic [*ff*] and the word "Fine". Staff 45 starts with a dynamic *p* and a section labeled "TRIO.". Staff 51 begins with a dynamic *[mf]-ff* and features two endings, 1. and 2., separated by a double bar line. The score ends with a dynamic *D.C.* (Da Capo).

Medley March
THE TRITON

2nd Trombone
[B♭ Tenors]

(1892)

JOHN PHILIP SOUSA

March Tempo.



7



13



19



26



33



45 **TRIO.**



Medley March
THE TRITON

Bass Trombone
[B♭ Bass]

(1892)

JOHN PHILIP SOUSA

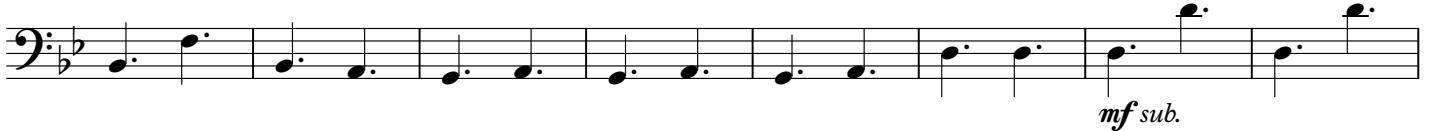
March Tempo.



7



15



23



31



39

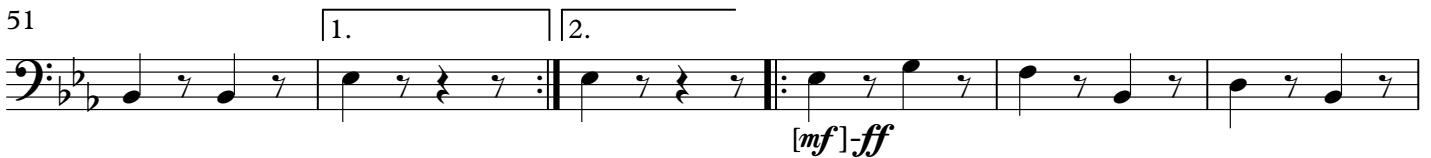


45

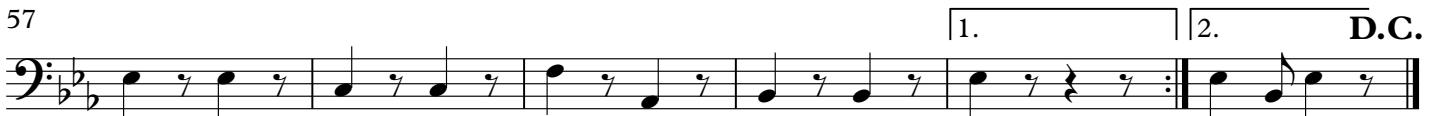
TRIO.



51



57



Fine

Medley March
THE TRITON

Tuba
[E♭ Bass]

(1892)

JOHN PHILIP SOUSA

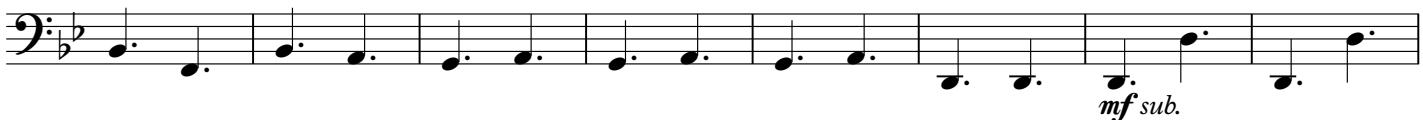
March Tempo.



7



15



23



31



39

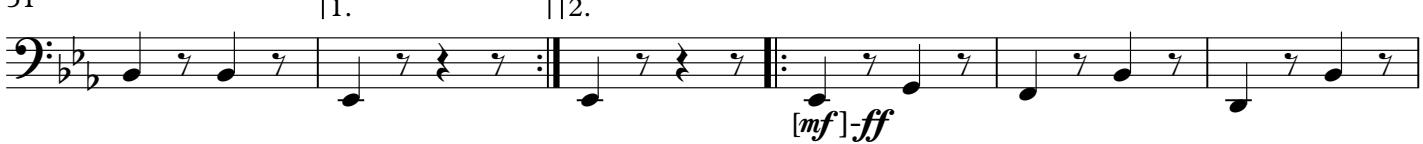


Fine

45 **TRIO.**



51



57



Medley March
THE TRITON

Drums

(1892)

JOHN PHILIP SOUSA

March Tempo.

The musical score for the Drums part of "The Triton" march is presented in eight staves. The key signature is common time (indicated by a 'C'). The tempo is marked as "March Tempo".

- Staff 1:** Dynamics include ***ff***, **[>]**, and ***f***.
- Staff 2:** Measures 8-12. Measure 8 starts with ***ff***. Measure 12 ends with ***f***.
- Staff 3:** Measures 14-15. Measure 14 ends with ***f***.
- Staff 4:** Measure 21. Dynamics: **Triangle**, ***mf sub.***, and ***f sub.***
- Staff 5:** Measures 31-38. Measure 38 ends with **Fine**. Articulations: **[>]**, **[>]**, **[ff]**, and ***ff***.
- Staff 6:** Measure 45. Dynamics: **TRIO.**, **Triangle**, and ***p***.
- Staff 7:** Measures 51-57. Articulations: **1.**, **2.**, **Drums**, **[*mf*] *ff***, **[>][2nd X]**, and **[Cyms. 2nd X only]**.
- Staff 8:** Measures 57-63. Articulations: **[>][2nd X]**, **[>][2nd X]**, **1.**, **2.**, and **D.C.**